



Hollywood studio Magazine

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"Hollywood Hotline" Unveiled

The Bijou Society's periodical newsletter, HOLLYWOOD HOTLINE, was unveiled to all members on September 20. Published as a supplement to your regular issues of HOLLYWOOD STUDIO MAGAZINE, the bulletin will be issued frequently at irregular intervals by your Society office.

HOTLINE is our way of keeping you immediately up-to-date on all happenings that pertain to your membership... and to your avocation with movie history. (The next issue will contain a detailed analysis of the forthcoming and revolutionary DISCOVISION and SELECTRAVISION systems).

Charter membership in The Society is still available (when charter memberships are no longer available, membership in the organization will be offered at a higher dues structure) at the low rate of \$8.50 per year. The easy way to sign up is just to send your check to Society headquarters at 7800 Conser Place, Shawnee-Mission, Kansas 66204.

The second installment of THE FILM BUFF'S HANDBOOK will appear soon in the pages of HSM. It will be an 8-page removeable section... and can be placed easily in your special HANDBOOK padded, embossed blue binder. The binder is sold only to Society members at a \$4.95 price tag.

Persons who already subscribe to this magazine may receive their Society membership card at no additional cost by merely writing to the above address. The only stipulation: you *must* have renewed your subscription to HSM within the past 90 days.

Do join The Bijou Society today. Get in on the fun that's ahead... including our first annual national convention in Hollywood next year! Δ

Film buffs Michael Tennenbaum and Dennis Seuling have begun putting the finishing touches on what will probably turn out to be the largest convention ever held for fans of the old movies. "MOVIES, MOVIES, MOVIES" will take place at the Commodore Hotel in New York on December 26, 27 and 28, 1975.

What's planned? Well, it reads like a tempting turkey dinner laid out before a gourmet!

Eight different five-hour long movie screenings... divided into categories like THE WESTERN, THE MUSICAL, THE HORROR FILM, THE ROMANTIC FILM, etc. to be screened constantly throughout the 3-day event, the features will include: STAGECOACH, SINGIN' IN THE RAIN, DR. JEKYLL AND MR. HYDE (1932); WATERLOO BRIDGE, GUNGA DIN, THE THIN MAN, and BRINGING UP BABY. Classics all!

Mike and Dennis are planning to have nearly 100 dealers' tables jammed with all sorts of nostalgic items. Alongside this will be a celebrity auction with nostalgic items donated by the stars, themselves.

Other highlights include an Intercollegiate Movie Trivia Contest; Newsreels; surprise guest stars in person; manufacturers and publishers' displays, and much more.

For complete information, write: Michael Tennenbaum, 732 East 17th Street, Brooklyn, N.Y. 11230.

Your Bijou Society will be there... so drop by and see us! Δ



ON THE COVER

Cecil B. DeMille confers with assistant director on set of "The Sign of the Cross" starring Elissa Landi and Frederic March. The 1932 production marked DeMille's return to Paramount Studios. (Unpublished photo courtesy of David Noh).

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PUBLISHER/EDITOR: Dorothy H. Denny

ASSOCIATE EDITOR: Randy Neil

CONTRIBUTING EDITORS:

Teet Carle, Lee Graham, Robert Kendall, Frank Taylor, Bill Erwin, Jess L. Hoaglin, Larry Kleno, Glo Davis, Kirk Crivello, L. Allen Smith, Doug Elmo Brook

ART DIRECTOR

Doti Fiorello

ADVERTISING

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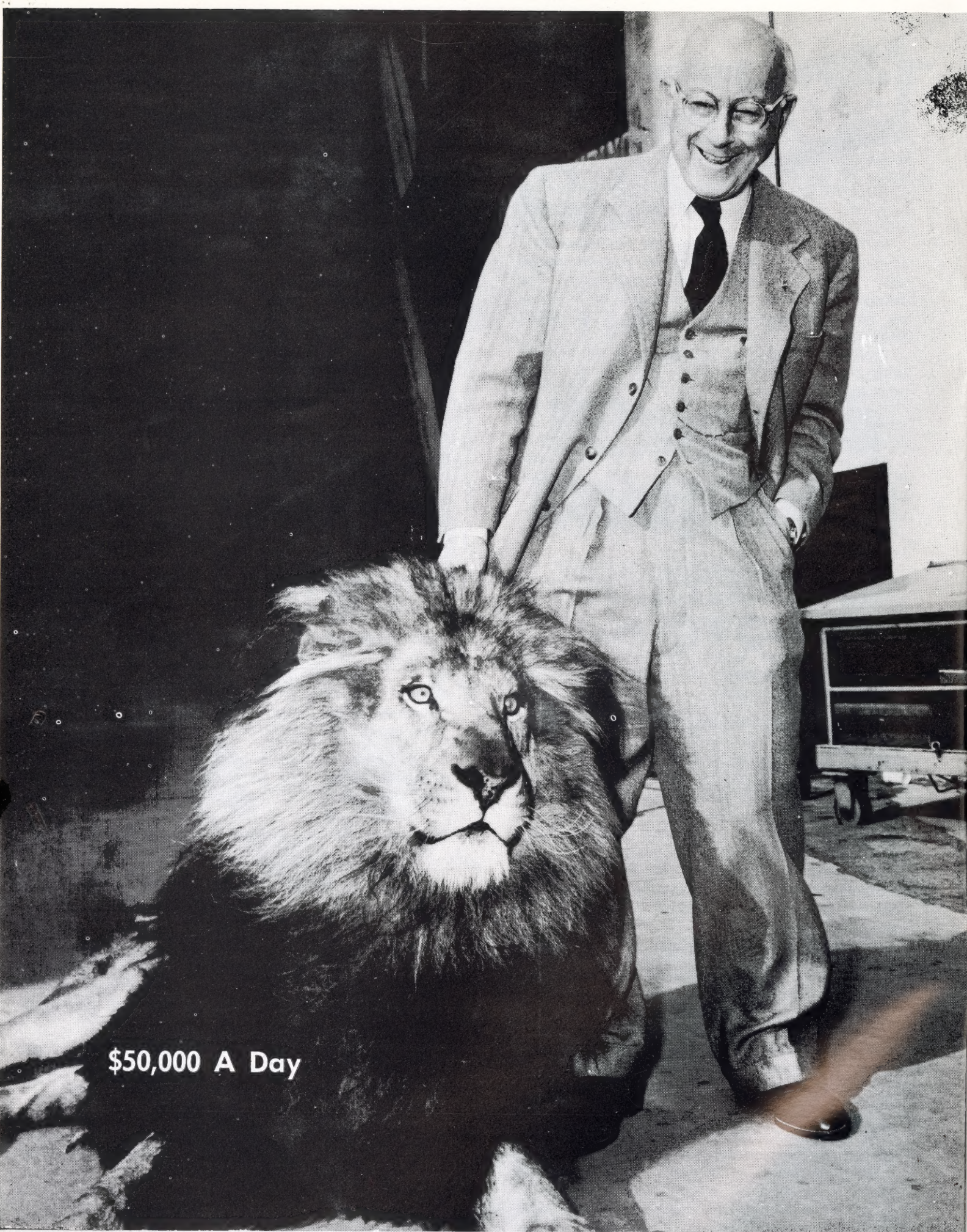
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\$50,000 A Day

READY WHEN YOU ARE MR. DEMILLE



by Teet Carle

As a temporary member of Cecil B. DeMille's staff for a few months in 1959 while the pre-release publicity campaign on "The Buccaneer" was being carried out, I was briefly within the confines of C.B.'s tight little circle.

That meant one seemingly-important privilege; I ate lunch at the "DeMille" table in the Paramount cafe. I was one of six or eight persons who daily waited expectantly in our offices on the first floor of the DeMille

building until we heard the sounds of C.B.'s solidly-built footwear clomping down the hall.

There always was a footstep background to those "marching boots," pitter-pattering from a secretary or two and some shuffling or staccato softness from shoes worn by the likes of Henry Wilcoxon, Henry Nordlinger, Donald McLaine, Donald Haine and other "aides." Ann DelValle and I had offices just before the hall ended alongside the exterior iron DeMille

gate. We always were toileted ahead of time, thankful that the folks from the other end would join the march earlier and thus alert us.

Although my belly always was rumbling in protest of the well-past-one o'clock time, I pretended concentration on a piece of copy on the desk before me so I could look surprised that it was lunch time when The Master smiled in through my open door.

At the time when I was a part of that regal procession which tromped some 100 yards of paved surface to the commissary entrance, DeMille was not in production. In fact, he had not directed or actively produced anything since "The Ten Commandments." His son-in-law, Anthony Quinn, had directed "The Buccaneer." The producer had been Wilcoxon, Anthony to Claudette Colbert's Cleopatra for C.B.

During those weeks at Paramount, DeMille would occupy himself at his palatial home in the forenoon, then motor down from the hills in time to discuss business with his staff at lunch and work in his office until well after 6 p.m.

So long as one was in the DeMille cortage, he never had a front row seat at the ritualistic greeting given The Master when he arrived in the small entrance lobby of the studio cafe. Unless, of course, he was an honored guest that day and walked alongside C.B. Folks like press agents, always strolled well in the rear.

Up until the time I joined the DeMille troupe, I had always been in the cafe, nearly finished with my lunch, by the time his majestic figure came through the door. So I always watched the reception, something that surely General Douglas MacArthur would have loved when he waded ashore with his "I have returned" act.

Word always went from the DeMille office to the cafe folks when C.B. set forth. This was so that Pauline Kessinger, manager of the cafe, could get kitchen pans and skillets in action on the DeMille specialty-of-the day. Be it recorded here that Pauline knew C.B.'s favorite edibles and the things he was told to avoid. Her daily choices were varied, tasty and always a pleasant surprise for DeMille.

Each noon that marked DeMille's sudden, feudal-lord burst into the cafe found Pauline and the cashier (usually a nice person named Elvira) waiting within. The routine never changed one

iota. DeMille would see the nice ladies, halt in a display of joyous surprise, fling wide his arms and boom out something like "Hello, there," and proceed to kiss each female in turn on the forehead. Then Pauline would lead him to the awaiting table while DeMille waved greetings hither and yon to fellow movie-makers who were munching and sipping (nothing alcoholic, by the way; booze never officially got inside the Paramount studio gates).

It is only fair to report that the affection shown C.B. by the ladies of the commissary was 100% genuine. I truly believe that every female who ever came in contact with DeMille showered the man with an idolatry that bordered on the incredible. I really never heard a DeMille-blessed dame whisper a disrespectful adjective about him. Which is more than can be said of countless males. But no matter what a guy thought or openly said about the man and his display of pomp and arrogance or the sycophancy and mendacity required in DeMille's presence, the man knew better than to waste his opinions on any female upon whom C.B. had bestowed a smile. He was the greatest example of a father image I ever saw. I seldom was comfortable with him, but I liked him as a man as well as a genius.

That DeMille luncheon table was the best place at which to really become aware of the things that made the man tick.

Seated in the center of the table, under a Karsh photog of Charlton Heston as Moses and Yul Brynner as the Pharaoh, DeMille could look out over the full luncheon room. He could carry on a serious discussion and still exchange silent amenities to friends "out there."

Pauline's careful analysis of what to serve DeMille on any given day was a sample of how meticulously DeMille and everyone around him performed all details of movie-making and public relations.

DeMille never did anything slipshoddily. Even spontaneity was well planned in advance. Everything he ever said or wrote to anyone making up the great ticket-buying (or money-lending) public was perfect. Often it was pre-tested. His staff studied all persons to whom a letter of thanks or a mere autographed photo was to be sent. Each message those persons received was just right for them. Individualistic and completely proper for the occasion, the man himself, his occupation, his family or what he had done to merit DeMille's gratitude.

From suggestions made by aides, DeMille perfected "the right words." His speeches were classics. Even brief testimonials were memorable. At a

Milestone Dinner for D.W. Griffith, he alluded to the fact that many thought C.B. and D.W. rivals. "Griffith had no rivals," he said. "He was a pioneer who gave the camera a fluent language. He was the first man to photograph thought."

He was aware of the famous classic stories told and re-told about him. If a story was true, he delighted in the image it sustained. When a purely apocraphal tale built that same image, he never bothered to blow it down. Only once did I ever hear him reveal one as phony, and then he did so in making good use of it.

One noon, there was a foul-up on serving him his food and an embarrassed waitress mumbled something about "mistakenly thinking you wanted to wait," and raced for the kitchen. Smilingly, DeMille quipped, "Ready when you are, Mr. DeMille." Then he looked around the table. "There's not a trace of truth in that story, you know."

The story concerned a fabulous scene of destruction that could be done only once. To assure success, DeMille had three cameras set up at different points. After much preparation, DeMille gave the signal that got the scene rolling. It was spectacular and exhilarating.

DeMille, beaming happily, ooked up at the cameraman manning the equipment above. The man threw up his hands. "The film jammed. We never got a foot of film." Thankful he had a back-up camera, DeMille checked with the second operator. This fellow was white-faced. "It's never happened before, but the camera motor shorted out before we exposed a single frame."

Now a little frantic, DeMille ran to the third cameraman. "You okay?" the great man shouted. The cameraman made an OK sign.

"All set," he smiled. "We're ready when you are, Mr. DeMille."

There is another great legendary story about C.B. and the man himself often attested to its truth. The tale relates a late morning when C.B. was lining up another crowd scene. Much time had been consumed in seeking the right effect. It was well past lunch time. Everyone was tense and irritable.

Suddenly, DeMille saw an extra girl near the rear of the mob whispering intently into the ear of another feminine extra. DeMille shouted over his loud-speaker, pin-pointing attention on the whisperer, ordering her to come onto the platform with him.

Then in front of a hushed multitude, he ordered the girl to tell everyone "What you were saying that is more important than what I'm trying to get across." The girl was reluctant, but DeMille pressed. So she blurted it out. "I was saying to Emily, 'I wonder

when that bald-headed old goat is going to let us go to lunch!'"

Breaths were sucked in all over the area. Then DeMille drew himself up, tall and commanding. His voice thundered: "You are right, my dear. I apologize. It's indeed time to go to lunch. Back in an hour, my friends."

The story, of course, made him human and DeMille liked to be considered a benevolent despot, a thoughtful tyrant. Another story legend, never verified, makes him more feet-of-clay human than ludicrous. Any press agent can believe it because, all our lives, we publicists have encountered almost daily examples of big people coming to believe what we little people make up about them out of thin air.

It is said that, when "The Northwest Mounted Police" was about to be premiered in the mid-west, DeMille had his staff busy digging up colorful stories about each of the stars whom DeMille would introduce from the stage. This is exactly what C.B. would do. The master showman would cringe at merely saying, "Now here is Paul-ette Goddard."

Robert Preston had been given his first star-status role in that epic. Someone suggested: "Bob started out parking cars at the Pasadena Playhouse. It would have been possible for you to have gone over there to see a leading actor and, instead, been so impressed by this handsome car-parker that you gave him a test and thus launched him on his acting career."

It was a great story. DeMille told it with huge success more than once. So a couple of years passed and DeMille offered Preston a supporting role in another block-buster picture. Preston had become a major star and he chose not to do the secondary part.

The story relates how indignant C.B. was when told that this "former protege" of his was saying, "No, thank you."

The Man was supposed to have shaken his head sadly and moaned, "How quickly they forget. That ungrateful pup would still be parking cars in Pasadena if it hadn't been for me."

The story was widely printed time and again before DeMille died. On the surface, it seemed like a zinger at DeMille but he never raised a voice to protest.

No matter how he felt, his silence had to be right for C.B. Mr. DeMille was always right! Of that, I'm completely sure. Δ





CHARLTON HESTON PLAYS THE LEAD ROLE OF MOSES IN DeMILLE'S TEN COMMANDMENTS

Charlton Heston as Moses the young Prince of Egypt stands before a photograph of himself as Moses the patriarchal law-giver. Chosen by DeMille after testing scores of actors, 31-year-old Heston won the role because of his "strength and spirituality" and because he strongly resembles many artists' conceptions of Moses (notably Michaelangelo's classic statue).



SCREEN'S YOUNGEST ACTOR SIGNS CONTRACT AS BABY MOSES

While proud parents Charlton and Lydia Heston witness, DeMille assists three-month-old Baby Frazer affix his signature, via footprints, to his contract to play the part of Baby Moses in the bull-rushes. Red leather and gold-plated folder was a gift from DeMille.

\$50,000 A DAY

C. B. DeMille producing \$10 million Biblical drama

The Ten Commandments will climax 41 years of film-making for Cecil B. DeMille. As the culmination of more than five years of planning, two years of production and final editing when released in 1956, this life story of Moses was originally estimated to cost \$8 million—and will now probably come closer to \$10 million. It will safely rank as the most expensive production in film history, and the longest—three and a half hours.

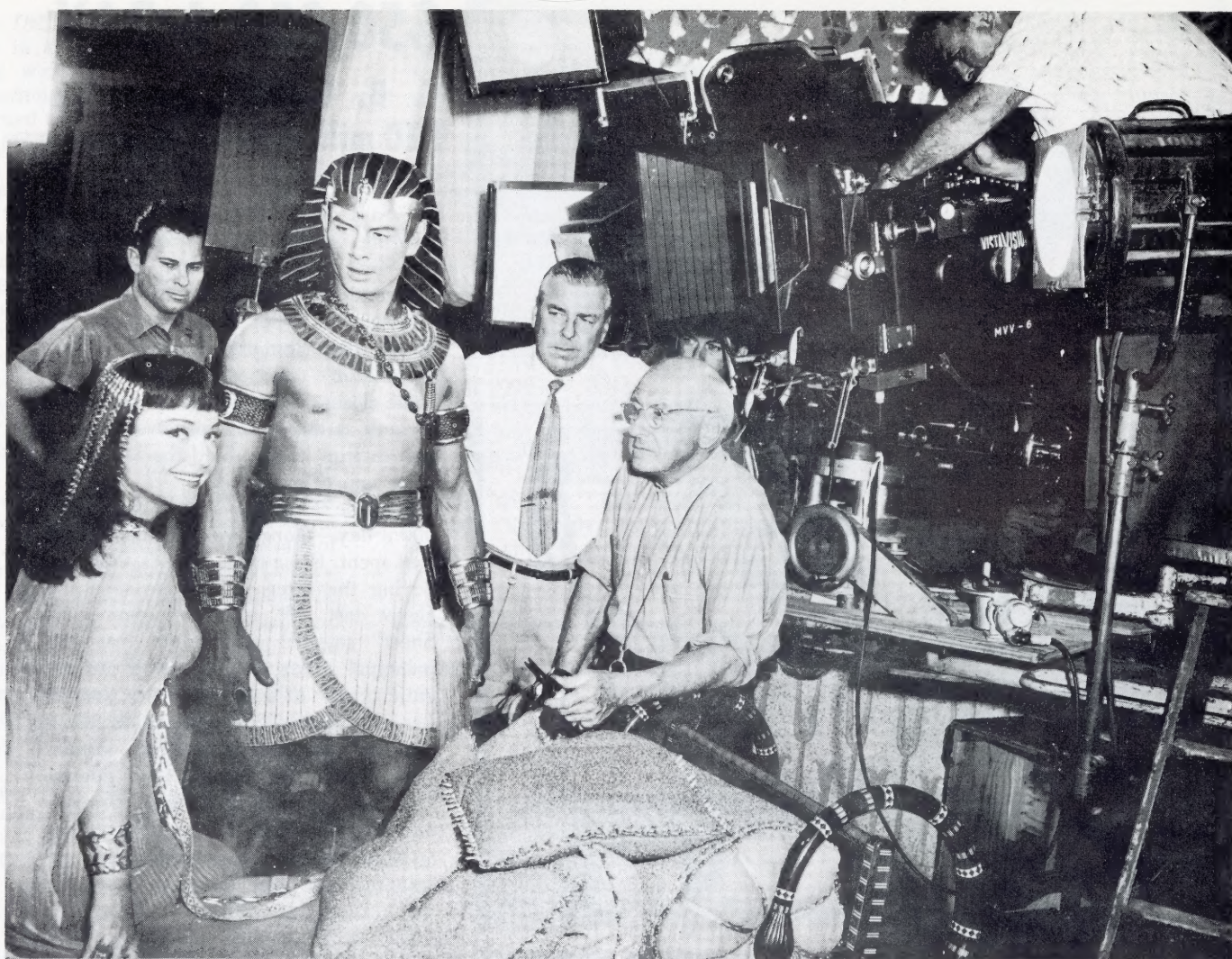
DeMille is spending more than \$50,000 a day—money well calculated and well spent. For a typical day's shooting during the three months he spent in Egypt last fall, a "Production Call Sheet" selected at random lists the principal actors, 10,000 extras ("authentic types" of soldiers, slaves, Israelites, charioteers), 64 assistant directors (normal quota, 3), cameramen, numerous production technicians, guards (for the sets and invaluable props), and 50,000 camels, donkeys, sheep, etc.

However, the mere expenditure of fabulous sums will not *ipso facto* create a fine film, affirms DeMille. His prime requisite, he maintains, is a fundamental, universal story. "The life of Moses," DeMille says, "is the most fascinating personal drama I have encountered in the Bible or elsewhere."



WALLS OF CITY GO UP AS PRODUCER AND CONTRACTOR CONFER

DeMille meets with Mr. and Mrs. Anis Serag El Dine, contractor who built the mammoth sets for the city of Per-Rameses, filmed in Egypt with 8,000 extras. The set for the Gates of the city alone, biggest ever built, was 650 ft. wide, 620 ft. deep, 108 ft. high.



DeMILLE GIVES LAST MINUTE DIRECTIONS TO ANNE BAXTER AND YUL BRYNNER, TWO MEMBERS OF HIS CAST OF CELEBRATED PLAYERS

While the cameraman changes the VistaVision lens, DeMille blocks out the next scene with two of his principal players, Academy-winner Anne Baxter (tragic Queen Nefretiri) and Yul Brynner (Pharaoh Rameses), for four years the star of Broadway's *King and*

I. Behind them are Frank Westmore, chief makeup man, and Loyal Griggs, chief cameraman. Huge cast of more than 100 speaking parts, 10,000 extras, includes Edw. G. Robinson, Nina Foch, Judith Anderson, John Derek, Yvonne de Carlo, Henry Wilcoxon, Debra Paget.



DIRECTOR DeMILLE SHOWS ACTOR HOW SCENE SHOULD BE PLAYED

DeMille, almost 74, on whose shoulders rests the responsibility for producing the highest-budgeted film in history, shows an actor portraying an enslaved Hebrew how to carry a heavy load of bricks. De Mille's associate producer Henry Wilcoxon (3d from l.) observes.



MODERN SCRIPT WRITER AND ANCIENT SCRIBE COMPARE NOTES

Jesse Lasky, Jr., one of four writers who wrote the screenplay of *The Ten Commandments*, compares the typewritten words from the 308-page script with the flowing hieroglyphics written by David Ahdar, who plays the royal scribe in court of the Egyptian king.

How Horses are Helping Humans

ONE-MAN POSSE—Buddy Ebsen, star of "Barnaby Jones," sometimes tracks down a bad guy on horseback.

Will we return to the horse for transportation?



HORSE TALK—Actors Leslie Nielsen and Steve Forrest discuss why the horse has become man's best friend.

by Frank Thistle

Ironical as it may seem in this era of fast cars and jet aircraft, more and more Valleyites are forming a fast friendship with the horse. The horse has long been man's most useful friend, but judging from current evidence he may soon replace the dog as man's (and woman's) best friend—if he hasn't already.

Authorities say the horse is preventing juvenile delinquency and cutting crime, promoting physical and mental health among children and adults, creating new jobs, helping humans cope with the energy crisis and cementing family relationships. Any four-legged creature that is doing so much to improve the human condition certainly warrants consideration as man's best friend, with all due respect to our canine companions.

At a recent horshow in Calabasas I asked actors Leslie Nielsen and Buddy Ebsen, both devout horse riders, if they thought the horse had replaced the dog as man's best friend. "No," quipped Nielsen, "because you can't have a horse go to sleep at your feet." Ebsen had a more earthy answer. "If we run out of gasoline he sure will," he drawled. "That will be the only way we can get to town."

The horse, of course, has helped transport man since earliest times. And with the advent of the energy crisis, many individuals have tried returning to the horse for transportation. One Valleyite went to work in a chariot he had bought at an MGM auction pulled

by two strong steeds after he was unable to find gas for his car. Unfortunately, through no fault of the horses, he didn't get far. Police escorted him off Ventura Boulevard and advised him to get a car.

Bob Smith of Sylmar, who lives on a small quarter-horse ranch 10 miles from his office, decided to test the feasibility of riding a horse to conserve energy. His route took him along

streets, sidewalks, through open fields and alongside railroad tracks. Motorists often appeared startled but courteous, and many pedestrians offered words of encouragement. At one point a housewife ran from her home and shouted, "Ride 'em, cowboy." He arrived at his office two hours later, convinced that horsepower under the hood still beats horsepower on the hoof when it comes to getting to work if you live any great distance from the job.

Van Nuys veterinarian Dr. Jack Baker says: "I've had doctors tell me that when they put an executive six feet up in the air on a horse his whole outlook changes for the better. And I've had juvenile authorities tell me the lowest juvenile delinquency rate is among youngsters who have horses."

Horses today are performing services to mankind even more valuable than transportation, according to Dr. Jack Baker, a Van Nuys veterinarian who recently retired after 33 years of caring for horses in the San Fernando Valley. He notes that three decades ago horses were valued primarily for services they could perform, such as transportation, herding cattle or pulling a wagon. But now the horse is prized for its recreational and therapeutic value.

"Horses and their owners have



TEENAGE HORSE LOVERS—Dawn Thistle, Cynthia Van Orden and Hope Thistle, Woodland Hills residents, are among the Valley's growing population of young female horse lovers.



BEAUTY AND THE BEAST—Author Frank Thistle discusses how horses are helping humans with actress Jane Russell.

Says her husband: "Ellie and I enjoy the small-town atmosphere of Hidden Hills and we've become involved in everything from the local amateur theater to the organized activities programs for the kids. We like people and we enjoy doing something worthwhile that's community-oriented."

About 40 percent of horse owners are under 20 years old and the majority are young female teenagers. There are several explanations why most

Authorities say the horse is preventing juvenile delinquency and cutting crime, promoting physical and mental health among children and adults, creating new jobs, helping people cope with the energy crisis and cementing family relationships.

young girls are crazy over horses, but everyone agrees that girls need something to love and care for during the difficult years between dolls and dating. Often it is hard for a young girl to communicate with her parents and establish a close rapport with them. But with a horse they can become real chums.

"A horse can be a substitute relationship for a human being, but at least affection is being channeled in a healthy way in a transitional period," explains Dr. Charles Goldberg, a Valley psychoanalyst. "The important thing is that the girl begins to love something instead of turning love inward narcissistically.

"Girls are fancy on the inside while boys are fancy on the outside. So it takes a while for a girl to realize she's of value, too. She can become withdrawn and confused. During this unsettled period, the horse may well be an excellent way of demonstrating her value to herself. As a girl gets more and more comfortable with boys, she begins to give up on horses."

The big boom in horses has naturally spawned more horse shows. About 10 years ago, there were about 850 in the U.S. Last year the number escalated to more than 1,400. The sport for those under age 18 is growing steadily and, needless to say, the majority of participants are female.

Kristi Cannata, a 16-year-old Northridge girl, is top-ranked on the West Coast in horse show competition among juniors, age 15 to 17. She finds horse shows exciting and trains two to three hours a day five days a week. She wanted a horse ever since she can remember.

"I saw a picture of my mother on horseback when I was very small," she recalls, "and right away I started ask-

Hidden Hills Horse Paradise has 29 miles of bridle paths

adapted to civilization," Baker says. "City people have found pure relaxation and an emotional outlet in riding horses. I've had many doctors tell me that when they put an executive six feet up in the air on a horse his whole outlook changes for the better. And I've had juvenile authorities tell me the lowest juvenile delinquency rate is among youngsters who have horses. The raising of a foal is something a youngster remembers all his life."

Horses give housewives as much of a "lift" as they do men and children.

"It really keeps me going," explains Mrs. John Flack, a Chatsworth housewife. "Whenever I'm depressed, I jump on horseback and gallop across the fields, and things get better immediately. That's worth a lot, and that's why I'm crazy about horses."

In recent years, there has been a revolutionary rise in the number of Valley households that have adopted horses and treated them almost like family members. And in scores of suburbs throughout the country, owners keep a few horses on an acre or two. In some states, whole towns have been built to accommodate the needs of horse lovers.

A good example is the community of Hidden Hills in the West Valley. The expensive residential neighborhood was laid out from the start to be a horse lovers paradise. Hidden Hills has 29 miles of bridle trails and fewer than four miles of roads for cars.

Each piece of property has a deed restriction that permits an easement on all sides for bridle paths. The lots

are at least one acre, allowing room for each residence to have its own stable. The community has 370 individual homeowners, a population of 1,550 people and 800 horses.

A typical Hidden Hills family is the Ron Geros. They moved to California from New Hampshire several years ago with their five teenage children. They



HEALTHY WORKOUT—Jack LaLanne stays in trim riding horseback.

are completely captivated with their new lifestyle and the pleasures of horsemanship.

"We're involved and we love it," says Mrs. Gero. "Between grooming and exercising our horses, and preparing them for frequent shows and rodeos, the whole family gets involved. We have a lot of blue ribbons and trophies to show for our efforts."

Star Telling Carol Richter

by Zelda Cini

If there's anything more shattering to my ego than being told quietly and authoritatively that I'm a certain kind of person, right offhand I can't think what it is. And yet when Carol Richter tells me I'm a specific "type," I have to admit he's right.

Carol Richter is a mild-mannered man who has made a career of charting the stars of the stars—of motion pictures, radio, stage and TV—and a reputation as Hollywood's outstanding astrologian.

I met him about 15 years ago and found him an interesting and delightful personality, but something of a paradox since our conversation ran a strange gamut from the fine points of the legal profession to mutual friends among Philadelphia's social leaders. On these, and all the subjects in between, Mr. Richter seemed to have more than a cursory knowledge.

A Philadelphian by birth, Carol R.B. Richter knows about law because he took his pre-legal training at the University of Pennsylvania and his law degree at Dickinson Law School. He knows about opera and the theater because he served as executive secretary of an opera company, and about concerts because he was a long-time chairman of the Philadelphia Summer Concerts Association.

He knows about astrology for two reasons, the major one being a chance meeting with Evangeline Adams, perhaps the most famous astrologian of the century. The other reason is related to this meeting, for Miss Adams cast his horoscope and declared that he had a perfect chart for an astrologian.

Subsequently, and because he was a lawyer, Carol Richter set about proving that astrology was "bunk" and that Miss Adams herself was wrong about his own talents.

Then, during the depression years, Carol found himself on the board of directors of a charitable group which sponsored the Season House for the Unemployed and Homeless in Philadelphia. Between 1931 and the middle of 1936, partly for amusement and partly to see how accurate he could be, he cast nearly 2,000 horoscopes as a key to vocational guidance for these broke and homeless men. He has documentation to prove that 1700 of them followed his advice and were advanced vocationally in those five and a half years.

During this period, Richter decided there was more to astrology than he had been willing to admit. When an old back injury returned to plague

him, and he was able to walk only with the aid of crutches, he took a look at what his own stars held for him. Substantially, his reading indicated that he would thrive in the southwest, so he took off for California and Hollywood, where he settled in 1937.

He says that the stars impel, they do not compel. "What you make of your life, knowing this, is up to you," he adds, "and I could probably cite a thousand examples to prove this theory.

"I remember Maria Montez calling me one morning and I told her it was a dangerous day for her, one of those days for accidents. You know how excitable she was. 'Oh, for me,' she said, 'I stay in bed all day!' Well, the studio called and she had to go for some retakes on a new picture. She was driving along and suddenly remembered my warning about accidents, so she slowed down, almost to a full stop. That's when the front wheel of her car just rolled off. Apparently, the lugs that held the wheel together had loosened, but if she'd been driving fast she might have been killed.

"Then there's the time Joan Fontaine and Collyer Young were married. This was another one of those days for setbacks, and I told them so. You remember how things happened for them: the flight was delayed, Joan's luggage was put on the wrong plane, the marriage license was misplaced . . ." He shrugged expressively.

"That's what I mean about the stars impelling. You are at liberty to go ahead and do things anyway you like."

Carol doesn't remember how he became a star-teller for the stars. It just happened. But he has cast horoscopes for nearly every major actor and actress in the theater business, along with writing 3,000 pages a month for his syndicated column, doing 12 complete forecasts each month and working on two books soon to be published: "Astrology and You," a book of basic signs and "Astrology Made Simple," a sort of handbook for the novice astrologer.

For my amusement, and edification, he gave a quick rundown on the 12 basic signs and some of the movie people who are typical of each sign.

Aries (Mar. 22-Apr. 20) are the pioneers, and he pointed out that most of the first motion picture people were born under this sign: Charlie Chaplin, Mary Pickford, Wallace Beery and, as an excellent example of this Aries type, Gloria Swanson.



MARY PICKFORD



JAMES STEWART

Taurus (Apr. 21 to May 21) are deliberate people, like Gary Cooper, James Stewart, Anne Baxter, Sonia Henie and Corinne Calvet.



ROSALIND RUSSELL

Gemini (May 22 to June 23) are the restless ones—Maria Montez, Judy Garland, Errol Flynn, Roz Russell.

Cancer (June 22 to July 23) are essentially emotional—like Milton Berle, Red Skelton, Barbara Stanwyck, George Sanders.



BARBARA STANWYCK



ROBERT MITCHUM

Leo (July 24 to Aug. 23) are the extroverts and most of the great conquerors, good or bad, were born under this sign—Napoleon, Caesar, Mussolini—along with such motion picture personalities as Arlene Dahl, Lucille Ball, Rhonda Fleming, Robert Taylor, Bob Mitchum.



CLAUDETTE COLBERT

Virgo (Aug. 24 to Sept. 22) are the particular ones, the "antiseptic, analgesic folk," he said, and he named Charles Boyer, Claudette Colbert, Paul Muni, Van Johnson and, incidentally, me. We're the orderly ones.

Libra (Sept. 23 to Oct. 23) are the angle-workers, and the balancers. It was interesting to me to learn that three Secretaries of State in succession (Cordell Hull; Stettinius; Brynes) were



JUNE ALLYSON

all born under this sign, and that Eisenhower is too, along with such motion picture people as June Allyson, Angela Lansbury, Greer Garson, Deborah Kerr and Walter Pidgeon.



BURT LANCASTER

Scorpio (Oct. 24 to Nov. 22) are warriors, armed on all points, if they're men, or sultry, if they're women. Movie stars Hedy Lamarr and Gene Tierney are examples of the dis-taff side, and Burt Lancaster, Clifton Webb, Dick Powell and Robert Ryan are pretty typical of the men.



DOROTHY LAMOUR

Sagittarius (Nov. 23 to Dec. 22) are the direct type, and it seems to be the sign statesmen are born under (Churchill, DeGaulle, Franco, Stalin). Of the movie stars, Douglas Fairbanks, Jr., Dorothy Lamour, Kirk Douglas and Gloria Grahame are good examples.



CARY GRANT

Capricorn (Dec. 23 to Jan. 20) are the organizers, and the politicians, and there are more motion picture people born under this sign than any other one. Connie Moore, Danny Kaye, Cary Grant and Ray Milland are all good examples.



LANA TURNER

Aquarius (Jan. 21 to Feb. 19) are the unpredictables, and to this group belong Tallulah Bankhead, Zsa Zsa Gabor, Lana Turner, Clark Gable, John Lund, Joanne Dru, Ronald Colman.



Jennifer Jones.

Pisces (Feb. 20 to Mar. 21) are the receptive ones, often mystic, but quite able to reduce a mystic concept to a

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"Krakatoa - East of Java" - Dangerous Passage - Cinerama Film's stupendous epic.

How they do it in the movies

† "Gee, I wonder how they did that!" Astronauts floating in outer space, bombs bursting over Pearl Harbor, exploding bridges, a destructive volcano East of Java — many moviegoers are curious as to how these and other exciting and dramatic special effects are achieved in today's modern motion picture. Here, then, are some of the answers to the "hows" of Hollywood's ingenious special effects.

In the "Wild Bunch"

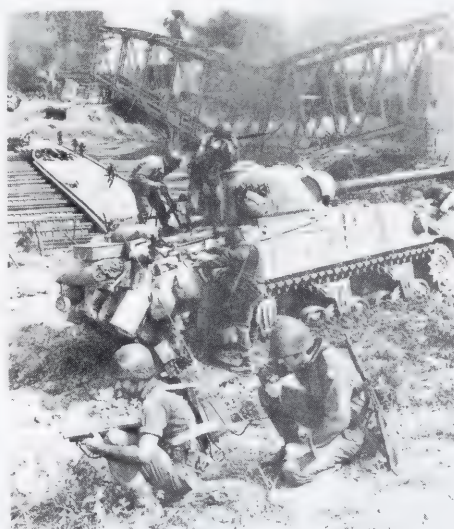
Props play an important part in special effects, and at least half of them used in movies are intended for eventual damage or destruction. Breakaway windows are one of these props. A good example of their use is shown in the Warner Bros. film "The Wild Bunch." One of the renegade outlaws crashes his horse into a storefront. The window, made of breakaway resin "glass," was prepared in advance to break on contact.

The frame, made of balsa wood, is put together with standard glue and pegs, so as not to present any real hazard to the stunt man. The fake glass is made by pouring a molten, compounded resin into a smooth table frame. Stretched cellophane is put in place and the table cooled. The cooled resin is then transported to the balsa breakaway window pane, cellophane still intact, and held in place with ordinary cellophane tape.

The creation of bullet effects, such as those used in "The Wild Bunch," is an art in itself. Bullet holes in woodwork, masonry, doors, and walls are prepared before the gun is actually fired. The holes

are prepared to show the result of gunfire, simulating bullet impact. This means arming the hole, filling it with a light explosive and camouflaging it to avoid detection on screen.

The tiny electrically ignited explosive charges are fired, blowing out the



Destroying a bridge, "Kelly's Heroes."

splinters and filling material to reveal the prepared bullet holes. These are called "bullet hits," and are placed with thin ignition wires threaded through the holes and led to a power source out of camera range. The crater holes, once armed, can be filled and painted over, and are then ready for firing.

These very small charges may also be used on human actors when specially tailored for the job. Body protection is



MGM's "Kelly's Heroes" action.

assured by placing the charges in tiny pieces of armor metal plate. These are sewn inside the actor's clothing or fastened to a strap attached to most any part of the body. Blood sacks; made of small, thin plastic bags filled with two or three tablespoons of artificial blood; are taped to the pieces of armor, so it will rupture when the light explosive is fired from offstage.

In "The Wild Bunch," more ammunition (blank) was used for the big final battle sequence — some ninety thousand rounds — than in the entire Revolution of 1913 in Mexico. Reason for this seeming excessive use of firearms and bullets was the presence in the company of a favorite prop among members of the cast, a 1909 machine



Space-age props for "Marooned."



Destruction of Pearl Harbor - "Tora, Tora, Tora."

gun, rented from a Hollywood prop house. Also the special effects men used over 3,000 wired charges to simulate bullets and bullet holes.

"Pyrotechnics"

Special effects with fire come under the dangerous heading of "pyrotechnics."



Action in "The Wild Bunch."

To show a burning building in a film is usually done by piping butane, propane or liquid petroleum gas to the structure. This was effected in a scene in the Warner Bros. film "The Arrangement."

For the safety of the actor required to work inside a burning building, extreme care is taken and a fire-free area is maintained for possible escape. Guide wires are also installed in case smoke becomes too dense for the actor to find his way to a safety zone.

Also in the area of pyrotechnics are categorized the equally dangerous explosives. They serve a variety of functions in motion pictures and are frequently very exciting to watch. Several different kinds of explosives are used.

Dynamite is used only infrequently in

present motion picture productions, but when necessary is detonated by means of standard blasting caps or electric blasting caps. Black powder is the most common material used by special effects men for creating explosions, and may rather easily be modified as to brilliance or color of flash.

"Bridges and Trains"

The destruction of bridges and trains in motion pictures has long been a favorite part of the action plot. "The Bridge On the River Kwai" and "The Bridges of Toko-Ri" are notable examples of films past, and bridges and trains in "The Good Guys and the Bad Guys."



Controlled set fire.

"The Great Bank Robbery," "Kelly's Heroes," and "The Wild Bunch" carried on the same explosive tradition in this decade.

"Tora, Tora, Tora"

"Tora, Tora, Tora," a 20th Century-Fox production, recreating the Japanese destruction of Pearl Harbor, makes the most of explosive movie special effects. The company used about

-an informative article
on special effects-
BY ELMER PASTA

one-and-a-quarter ton of explosives, nearly ninety-five miles of wire to set them off and about 120,000 gallons of gasoline and diesel oil to create the fires and smoke after the blasts.

Much of these explosives were used in the form of mortars to recreate the blasting of "battleship row" and the military air fields neutralized by the raid. A mockup in full-scale model of the original stern-half of the battleship Arizona, plus many airplanes on the ground and hangar areas had to be "blown up" by explosives.

The mortars are steel reinforcements for explosion holes. In this military epic, approximately 15,000 flak bursts (shot up in mortars) were fired at the aircraft, which consisted of .30 configuration Japanese warplanes, all modified from World War II Army Air Corps and Navy trainers. The defenders in the film also shot up about 30,000 rounds of .30 and .50 calibre ammunition.

At this point, a special commendation should be directed toward the stunt man involved in simulated explosions. This is often a tough job and demands cooperation with the special effects man.

"Kelly's Heroes" Technique

Filmic explosions must be carefully planned and executed. An example is a combination blow-up and editing technique used in M-G-M's "Kelly's Heroes," produced on location in Yugoslavia. The World War II story has a scene wherein an actor-stunt man is blown up by a supposed land mine. Two film shots are made - one stepping into the explosion, and another of the actor bouncing off a trampoline fourteen feet into the air. The two shots are perfectly matched together, so it looks like the

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KEITH AUSTIN, former TV producer who turned his need for economical video tape of mastering quality into a thriving business of his own. Now president of The Video Tape Company in North Hollywood, Ca., he markets his own brandname tape, VTC 1000; reclaims used tape; cleans and tests video tape for the industry; and provides broadcasters with a complete line of video tape accessories.

Video Tape Co. booms as cost aware Industry discovers new VTC 1000

by Zelda Cini

Not every executive producer faced with a low budget show and high videotape costs for syndication has the courage and ingenuity to try to beat the system. Nonetheless, Las Vegas producer Keith Austin did it, first by creating a foolproof method for reclaiming his own used tapes, expanding his efforts into reclaiming tapes for others, and then into manufacturing his own VTC brand of high-quality color video tape and offering it to the industry at prices even small independent TV producers can afford.

Now president of The Video Tape Company of North Hollywood, Keith Austin's extraordinary dealings in video tape have propelled him into a different world. He no longer produces shows. He is devoted to the manufacture and marketing of high-quality broadcast and duplicating tape, accessory products and some very specialized services for cost-conscious tape users.

Although The Video Tape Company places heavy emphasis on new tape, notably its own economical VTC 1000, the company actually owes much of its success to Keith Austin's visionary approach to the used tape market in mid-1970, when tape was considered expendable.

Austin latched on to its easy availability, cleaned it and resold it to local TV stations in the L.A. area and elsewhere, for limited use. Then, in 1971, when Recortec produced its most efficient economical equipment for cleaning and testing video tape, Keith Austin bought two machines, set them

up in a converted store near Universal Pictures Studio, and developed an accurate grading system for video tape, with recommended applications for each grade.

His own taping experience had taught him that not all taping assignments require top-grade mastering tape, despite the fact that manufacturers were then producing only one grade—high-quality, high-priced tape, suitable for mastering and destined to be scrapped after the slightest damage. Upon reflection, Keith Austin had decided that this was needlessly wasteful and embarked on developing a high-quality salvaging process under which tape-lengths as short as 5-minutes could be cut out and sold for commercials.

With this operation earning its own way, he initiated a tape-testing service and sold a few clients on the idea. But existing equipment did not meet his high standards, so he developed his own "Tape Saver," a sapphire-bladed module which attaches as a cleaning device to existing machines. When laboratory tests bore out his theory that this attachment increased tape cleaning efficiency by some 70% and was virtually incapable of damaging tape during the cleaning process, The Video Tape Company made it available to the industry.

Meanwhile, VTC was bombarded with requests to test and grade whole tape libraries from such diverse users as Metromedia, Christian Broadcasting Network, National Skating Derby, and even major TV networks. The indirect

result of VTC's impact on the industry was evident in the emergency of a grading program by America's leading tape manufacturers.

It was at this point that Keith Austin decided to enter the new-tape market, but with economy in mind. His track record was established. He knew his friends, and his competition. Of the four major videotape manufacturers in the country, one producer dominates with 70% of the market, despite the coincidental sameness of price. One more time, Austin figured he could beat the system and, in negotiation with a major U.S. manufacturer, laid out his own specs for his own VTC 1000.

Since his expanding plant was already fully-equipped with the best testing equipment he could buy or devise, in 1973 he worked out a program for buying broadcast-quality color video tape in bulk and ordering his own brandname custom-made reels and packaging. Under his watchful eye, every minute of tape is tested, end to end, by his staff experts. Each reel is guaranteed, and graded.

The efficiency of the company's automated operation provides Keith Austin with the know-how to set his own price structure low enough to meet the needs of low-budget operators and cost-conscious network producers as well, without any compromise on quality. As a result, in 1974 The Video Tape Company had secured a second manufacturer to provide enough product to meet customer-demands and in November of that year, the VTC 1000 was made available to the whole industry nationally.

Despite the almost instant acceptance of that product, Keith Austin stresses the fact that his company will continue to serve the TV industry in four major areas: provide it with new tape (VTC 1000) at an easily affordable price; reprocess used video tape; clean and evaluate new and used tape for broadcast companies, large and small; and provide the industry with a complete line of tape accessories.

"That may seem ambitious," Austin admitted, "but then we are ambitious. We're a young company and not set in our ways. So, as the industry undergoes changes, we're prepared to change with it. If right now we are able to give our customers an unbeatable tape for almost 10% less than it costs them for the same quality elsewhere, we're happy. If we can save them money by reprocessing whole libraries of otherwise useless reels, we're delighted. And," he added, "we'll deliver anywhere in the U.S. within 48 hours, if I have to fly the reels myself. What more can a broadcaster ask?" △

WHEN PRESS AGENTS REACH FOR THE MOON



Here's a true story that no one would believe if it had been printed. Gary Cooper while on location in California's Lake country actually made a record catch by using a scrap of blue paper torn from a local classified section—but who'd believe it!

by Teet Carle

Inspiration is almost as valuable to the publicist as is the word with which it rhymes—perspiration.

It really takes a little vision to prompt the birth of an attraction-grabbing idea. Straight showbusiness-thinking, for instance, prompted Flo Ziegfeld to introduce Sandow the Strong Man in an act that by-passed the routine feats of lifting cold steel bars and substituted a live Shetland pony. If anyone should also doubt that real life can nurture flights of fantasy, let him mull the fact that his herculean idol died from injuries sustained when he hoisted his automobile from a ditch.

Hollywood publicists know that all angles must have a basis of reality. A believable story is one that could have happened even if it really didn't.

Actually some real stories are too good to be true, as many a publicist has learned. Much of the reason for editorial rejection of show-business squibs lies in the suspicion prompted by some breeds of press agents that phoneyism is a blurb-artist's only friend. Despite a constant struggle by publicists like Liz Scofield and Mac St. John, president and business agent of the Publicists Guild, to create an aura of respectability for "flacks," few ever will pass to their heavenly rewards wearing a mantle of veracity placed around their shoulders by members of the press.

Many an honest publicist has experienced failure all because of shoddy tricks perpetrated by charlatans. There was, for example, the frustration of Mary Mayer, the capable unit publicist on "The Wizard of Oz," which followed an incredible coincidence that dropped a plum story in her lap. She was on the set when Frank Morgan was being tested to play the Wizard. Director Victor Fleming wanted the character to wear a fancy but outmoded and well-worn overcoat. The

MGM wardrobe department brought out a rack of such garments.

The one most favored by director and star bore a label on the inside breast pocket that attracted attention—then disbelief. It read: "Tailored specially for L. Frank Baum." Baum, of course, was the man who wrote all the Oz books. He had moved to Hollywood at the height of his career. His widow, then still living, verified the fact that her husband's clothes had been given to a charity group after his death. The studio had bought great stacks of used garments from this organization years before that coat was taken to the set where the man to play Baum's fine character was to unknowingly chose it to wear.

Alas, the story never saw print. The publishing business frowns on coincidences. It was all too easy to suspect that even a nice lady like Mary Mayer would stoop to a fake to get a break.

Even more ironical was one of my own experiences. I once bemoaned to a magazine writer named Jack Grant about my sufferance at not being believed about a strictly true story. Jack was intrigued with the idea of stories too good to be true. For years, he had readily sold every piece he wrote. I was elated at a chance to see in print famous real stories that never were believed. At last, incredibles would be enshrined. Press agents would be vindicated. I helped Jack dig up more than twenty astounding true events no publicist ever had planted. It is easy to guess the ending. Two dozen magazines, encompassing all those that printed Hollywood stories, turned down the piece. Those "too good to be true" events never saw the printed page.

Rejection of truth usually teaches a publicist to adapt, even if the switcheroo may be as fantastic as the original. Once, on location with Gary Cooper in the lake country of California, a still photographer and I went with Coop while he angled from a boat. Our interest was a pictorial layout. Gary, ever the sportsman, wanted to make a catch.

But he had no luck with any kind of bait and lure. Finally, as a gag, I tore a bit of blue paper from a script of the movie Cooper was making. Grinning, Gary stuck a hook through the paper and cast. Bam! A healthy strike. Actually, the biggest catch of the season up to date. But who'd ever



Clark Gable, wrote one publicist said Gable after six years of stardom had signed his two millionth autograph to fan photos. One columnist analyzing the story proved that Gable would have had to sign his name for fourteen hours, one day a week. It was a great idea, though!

believe? Not even members of the troupe. Without shame, I gave a story to the top newspaper of the largest nearby city that Coop had made a record catch by using a scrap of paper torn from that publication's want-ad section. That was too good a chance to overlook for the town's editor. We got front page space, with photo. And a wire service moved the story.

All publicists also encounter another handicap. Whereas an editor will play down or ignore a colorful news story given him by a publicist, he will lap up details of a tip from a non-press agent.

A bright woman publicist named Emily Torchia was well aware of this hurdle when she wished to let the world know that Greer Garson, star of the picture Emily was handling, nearly drowned during a scene being filmed at Monterey. An errant wave swept the surprised star off a rock. She was badly battered and bruised before members of the crew could rescue Miss Garson. No member of the press witnessed the near fatality. Emily had visions of being laughed at if, as a press agent for Miss Garson, she called or visited a strange editor in an un-Hollywoodish town.

Emily had another strike against her. Near-accidents to stars had been puffed up by the press agents to border catastrophies from a broken fingernail to an errant eyelash in the pupil. Reports about close calls are almost as hoary and trite as gatemen not recognizing stars in makeup. But Emily got this story headlined across the nation and a strip of photos sent out as wirephotos.

Emily's solution was to speed to the local newspaper and barge into the city room demanding to see the editor.

She said she was a tourist from Iowa, a Greer Garson fan, and had sneaked onto the location site in time to see her idol have a bad accident. She said, indignantly, that rough men had shooed her away and those big shots from Hollywood were trying to cover things up.

That was enough to bring the newsroom alive. Off went reporters to find Miss Garson in a hospital. They "forced" the truth out of the "rough cover-up artists."

If Emily made a better thing out of a good one, another lovely pub-hen named Dorothy Holcomb made brightness out of dull blah in Miami, Florida. Fresh from tub-thumping for Screen Gems, she became the exploiter of the Museum of Science down in Florida.

Finding it difficult to create live copy out of stuffed animals, Dorothy wound up one week without facts or inspiration. She had to keep her press contacts so dashed off a facetious paragraph never expecting her words to hit print. She merely wanted to remind the media, through a laugh, that the museum still was there.

Her item said that her campaign now was "S.O.B. Mondays." That meant "Stamp Out Blah Mondays." She wrote that things were so dull at the museum on Mondays that she was offering to kiss every male who visited the place on Mondays.

Her offer made newspapers, TV and radio. Males stampeded the museum. Dorothy not only got amply kissed but a proposal for marriage and two job offers. Monday ceased being a dull day at the place.

Most Hollywood publicity writers are capable of putting effective angles in stories. One of the greatest was Carlyle Jones of Warners. He repeatedly landed features about the studio's films and stars on the drama pages of leading papers, including the New York Times, under his own by-line. Much of his success came through luster in the leading sentences.

An example: He started one story,

"J.M. Waldeck carries time in a bucket." It concerned a painter who made the woodwork on a set look ancient.

A great theatrical personality with whom I once had the privilege of working, George M. Cohan, used to say, "I don't care what they write about me, so long as they spell the name right." He told me of a feud he once had with drama critics all over the nation who were lambasting his stage productions as "corn-ball." He started his own weekly paper, sending it to every newspaper outlet possible. In each issue, he ranted at critics. Invariably, once a week most of these gents replied to him in print. That kept his publicity flowing steadily.

Any publicist knows, just the same, that it is possible for imagination to go too far. But weirdies have landed in print. Like the one, decades ago, which asserted that Joan Blondell had a parrot so gifted that, when telephone lines were down in the canyon where she lived, she took the parrot to the studio daily. When she had determined her dinner menu and number of guests, she told the bird which then winged home to inform the cook of Joan's wishes.

A publicist at MGM wrote a story that Clark Gable, after only six years of stardom, had just signed his two millionth autographed fan photo. Printed widely, the story finally was analyzed by a columnist who ribbed the publicity department. He proved that Gable would have had to average 913 signatures a day, counting week-ends. This would mean two hours every day for those six years. Or one 14 hour day each week. Possible! But logical?

Another drama editor in Portland, Oregon, convulsed us at Paramount with a bit of his humor. Our department sent out a newsletter weekly. It included stories intended to fit into women's sections. Fashion notes, recipes, beauty hints.

One day I got a clipping from the Portland editor, Herb Larson. He wrote that he was sorry to hear that Paramount sales folks were upset because he had panned some of our movies.

So he wrote: "I feel so badly, I want to hereby make up for all my harsh words by honoring Sophia Loren. Following is the earth-shattering individual steps Miss Loren takes in her favorite recipe for making kumquat marmalade."

If we had made one day bright for a harrassed editor, we felt happy. Just the same, Herb's readers might better have enjoyed Claudette Colbert's choice way of saute-ing calves' liver or Mae West's directions on how to peel a grape. △

DOWN MEMORY

*Where yesteryears stars
are today...*

LANE

a continuing feature by
JESS L. HOAGLIN



HILLARY BROOKE

Hillary Brooke was born in Long Island, September 6, the daughter of Mr. and Mrs. Oscar Peterson. She was educated in Brooklyn's Public School, John Madison High School and at Columbia University. She planned to become a dietitian but when John Powers hired her as a professional model the glamour and good pay changed her mind. After a successful career as a model she went on the stage in New York, later going to London where she spent six months in the musical comedy, "Transatlantic Rhythm." Following her tour abroad she returned to the States and headed for Hollywood to try for a career in films. A stage offer from New York

lured her back to Manhattan and a long run in "Set to Music" but agent Sue Carol persuaded Hillary to return to Hollywood and she started her long career in films. Her first appearance was in "New Faces of 1937" and this was followed by roles in "Road to Eutopia," "Vendetta," "Fuller Brush Man" and "Lost Continent." In 1960 Hillary married Ray Klune, former vice-president and general manager of M-G-M Studios. After 23 years in the motion picture business, she and her husband both retired and for many years lived in Brentwood. Just recently they moved to San Luis Rey Downs, near San Diego, where they are enjoying their hobbies of deep-sea fishing, gardening and traveling.



DAVID MANNERS

A native of Halifax, Nova Scotia, David Manners was born April 30, 1902. As Rauff Acklom, his real name, he attended the University of Toronto but on his arrival in New York to study drama, decided the name of David Manners would look better on a stage bill. His stage training proved very beneficial when he arrived in Hollywood in 1929. The studios were looking for young actors of his calibre and he was signed immediately for a role in "Journey's End," a film adapted from the successful stage play. As a result of his work in this film, David was signed to a long-term contract at Warners. He was a favorite leading man for many of the

prominent actresses of the 30s and appeared in a long list of films, including "He Knew Women," "A Bill of Divorcement" and "Strangers in Town." He made his last screen appearance in 1934 in "The Great Flirtation." Following a few years of idleness, he returned to the Broadway stage and attempted a comeback in the production, "Truckline Cafe." The play did not prove successful, so David returned to Hollywood to make his permanent home. Now living in Pacific Palisades, he does a lot of writing and has had several novels published. He enjoys working in his flower gardens, having friends drop by for a visit and occasionally takes up the artist brush.

GERTRUDE ASTOR

Since 1914 Gertrude Astor has been a part of the motion picture industry, as leading lady in countless films and more recently as a character actress in movie and television productions. During the fifty years she has witnessed the end of silent films, the advent of radio, talking pictures and television, and with complete satisfaction can look back upon a career that has encompassed the entire cycle. Born near Cleveland, Ohio, November 9, Gertrude was brought to Hollywood as a member of the Biograph Film Company. At that time the company was filming "Under Two Flags" and in order to find a suitable location, moved to the desert near Palm Springs. When the film was

completed, Gertrude decided to remain in Hollywood and pursue a career in motion pictures. Before entering films she had appeared in stock companies in New York. Her film credits list 169 pictures, including roles in "Lorna Doone," "The Boy Friend," "Kiki," "The Cat and the Canary," "The Night Express" and "Shanghied." During the early days of her career she appeared in serials and comedies and was a favorite leading lady of Jimmie Gleason in comedy shorts. Gertrude retired from films a few years ago after suffering a back injury. She now lives in an attractive apartment near Beverly Hills and keeps busy entertaining friends and maintaining an active social life.



BRINGING YOU UP TO DATE on Claire Windsor

It is difficult to realize that this beautiful lady of the silent screen is a grandmother and even more startling to discover that she is a great grandmother. But such is the fact and it is really hard to comprehend when you see her in person. A favorite leading lady for so many years, Claire retains the beauty and vitality of the true movie star. She is certainly one of the most glamorous grandmothers in the film city. Just recently she was honored by the famed Alexandria

Hotel in downtown Los Angeles at a reception when this "Victorian Turn of the Century" hostelry dedicated a suite in her honor. Many of her friends and fans were on hand to pay tribute to this charming lady. The highlight of the afternoon was when Claire introduced her only son, his wife, their children and her great grandchildren. Not one to remain idle, Claire leads a very active social life and is an accomplished artist. Her paintings have been exhibited at numerous galleries in and around Los Angeles. ***



Lovely Pearl White

Doug Elmo Brooks
London, England

exploding mine threw the man skyward with terrific force.

"Krakatoa - East of Java"

The explosion and eruption of the volcano in the Cinerama film "Krakatoa, East of Java" involved special effects using pyrotechnics and miniatures. Smoke pots and black powder, with steel filings added for sparks, were used to explode the miniature volcano, constructed of dirt and Plaster of Paris. The erupting material consisted of some potassium permanganate, with a few drops of heated glycerin poured over the chemical to ignite it. The eruption was filmed in slow motion.

Miniature ships used in the volcano scenes were accurately detailed to avoid that "phony" look. They were filmed in a miniature tank, with compressed air escaping from multijet manifolds used to create "white water" of a turbulent sea. The natural atmospheric haze was achieved by use of a diffusion filter on the camera lens.

"Marooned," the Columbia Pictures space saga depicting dangerous astronaut doings, also uses miniatures and full-scale mock-ups as well. Several production designers spent a number of weeks at both Cape Kennedy and Houston, gathering exact specifications to build huge sets representing certain vital space complexes used in the motion picture. These included a detailed replica of the Mission Control Center at Houston, with telemetric gadgetry valued in excess of a million dollars.

Many of these spaceage props were combined with the added special effects technique of laboratory process photography, or the matte shot. In this system, the required background is photographed at a different time and location from the original filming. When shooting the main scenes, the unwanted portions of the backgrounds are matted out and the scene is shot without these parts.

Later, in the laboratory, the two or more scenes are matched and combined in an optical printer. The printer keeps all the scenes in one, together, and film is shot of them as a whole. Result: you see an astronaut seemingly afloat in outerspace.

These are a few of the most often used special effects employed in motion pictures. So, next time you see a film with floating astronauts, ships being blasted out of a harbor, bridges blowing up or an exploding volcano, you'll know "how they do it in the movies!"***



This has never been seen anywhere in the World before. We are greatly indebted to Mr. John T. Robyns, President of the 'Pearl White Fellowship' for this grand composite incidents in "THE BLACK SECRET," the great Pathe serial.

IN MEMORIAM



BRIAN DONLEVY

"13 Hours By Air"
"Born Reckless"
"Midnight Taxi"
"36 Hours To Kill"
"Galf Angel"
"Human Cargo"
"High Tension"

1903-1972

Doug. Elmo Brooks

Lee Graham's Man about Town

Flip Wilson's far-out sense of humor went even further recently. He sent a stuffed life-size gorilla, booked under the name "Joee Fraszzer," on an airlines first-class to Muhammad Ali in Chicago. Joee was picked up at Flip's office by a startled chauffeur, who pushed the animal's wheelchair through crowded International Airport, where everyone gaped. Upon arrival in the Windy City at O'Hare Airport, where another limousine and wheelchair were waiting, the same situation occurred.

Needless to say, stewardesses were in a quandry, as were the other first-class passengers seated with the gorilla in the non-smoking section.

* * *

Third time's the charm for director Dick Richards. His first two pictures, "The Culpepper Cattle Co." and "Rafferty and the Gold Dust Twins," didn't set box office records, but his third, "Farewell, My Lovely," is cleaning up.

I caught up with Richards, on a whirlwind tour across the country promoting "Farewell, My Lovely," when he stopped over in L.A. Dick is a film buff. He told me that, as a kid, his idols were Tyrone Power and Ann Sheridan. "Farewell, My Lovely" is a remake of one of his favorites, the forties classic, "Murder My Sweet," remembered as the film that changed Dick Powell's image from a baby faced song and dance man to a movie tough guy.

Personable Richards said he felt Mitchum was perfect for the role of Philip Marlowe in Raymond Chandler's thriller. Contrary to printed reports that Mitchum and Richards didn't get along, they got along so well Bob is starring in Dick's next, "March Or Die," rolling this winter in South Africa.

* * *

Consul General of Canada and Mrs. Donald Gilchrist welcomed famed Canadian photographer, Gaby Desmarais, with a small sit-down luncheon in their Fremont Place home.

Guests included that upright, but not uptight Canadian, Walter Pidgeon who comes from East St. John, New Brunswick. He told us he hadn't been to Canada for many years because he has no one there any more—not even a distant cousin. He left New Brunswick and high school at 16 to enlist in the Canadian army in World War I. Badly injured, he was hospitalized for 17



Movie buffs will remember Tom Brown, in deep conversation with our Man About Town.



Greg Morris, Walter Pidgeon and the Robert Stacks surround portrait-photographer Gaby Desmarais at his exhibit, "Faces of the Century."



Director Dick Richards chats with Bob Mitchum between takes on set of "Farewell, My Lovely."



Petula Clark congratulates Paul Anka at soiree following his Greek Theatre performance opening night.



Shy(!) Hermione Baddeley greets friends at Keith Gibson Gallery preview of paintings benefiting the Elsa Wild Animal Appeal.

months. Upon recovery, Walter came to the United States to pursue a theatrical career—as a singer.

A couple of days later Desmarais launched his exhibit, "Faces of the Century," at the Los Angeles Trade Center with a cocktail party highlighted by 50 portraits of famous people.

* * *

Paul Anka returned to LA for the first time in 15 years, doing it his way at the Greek Theatre. He remarked, "This sure beats parking cars on La Cienega." That's exactly what he was doing a few months before he composed "Diana" at the age of 15.

He's made millions from his compositions and recordings, not to mention lucrative concert dates. His attempts at acting were less successful than singing. Viewers of the late night show see him in "Look In Any Window," and usually turn off the set. Anka also fought through the Normandy invasion in "The Longest Day," and came up with a split fingernail.

After his Greek concert, Paul was guest of honor at a tented party across the street in Griffith Park. He had a pleasant reunion with Petula Clark, passing through town en route to Vegas for her engagement at the Riviera Hotel.

* * *

In the midst of 300 at Patte Barham's party honoring the Royal Consulate of Sweden, Richard Larsen and his wife, Jeanne, I spotted Tom Brown. We hadn't seen each other for years. The popular juvenile of the thirties and forties is now a character actor. He had a running part on the soap opera, "General Hospital," until a few months ago. He also has a gold mine in Alaska. Divorced 14 years ago from his second wife, Tom has decided to remain single.

* * *

The Elsa Wild Animal Appeal held a cocktail party-preview of paintings at the Keith Gibson Gallery. Animal lovers came from all over. The EWAA is dedicated to the protection of wildlife with primary concern for threatened and endangered species.

Animal lover James Brolin was with his wife, Jane, and their two small sons, Josh and Jess. Those who have seen rushes on "Lombard and Gable" say Brolin will be the screen's next romantic superstar.

Virginia Grey told us her good friend, Amanda Blake, who is planning a documentary on the preservation of wild life, had every intention of flying in from her home near Phoenix, but her husband, Frank Gilbert, suddenly became ill. Amanda keeps a pet lion, cheetahs, a leopard, a pair of racoons and a fox behind their Arizona home. Δ

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On the scene...



With Lee Graham

PARTY TO HERALD JEAN ARTHUR'S RETURN TO ACTING

As a pimply-faced kid, my first crush was on Jean Arthur. In those romantic comedies of the thirties and forties she turned me on with that wistful quality and trademarked voice that went up and down like a yo-yo.

That was the kind of girl I wanted to meet. It took a few decades, but I finally met Jean Arthur, herself. There she was in white slacks, sitting on the floor, smaller than I remembered, her wavy blonde hair now straight and white. But the voice remains the same, still operating on a sliding scale. The whimsical lady flew down from her home in Carmel, where she has been living in seclusion, just for the party, admitting it was the first one she'd attended in years. She turned down drinks, explaining she has only one a day and she had it before the party.

The eagerly anticipated meeting (on my part) took place at the posh Malibu home of Jerome Lawrence at the gathering he co-hosted for Ms. Arthur with his partner, Robert E. Lee. She's out of retirement to star in their play, "First Monday In October," opening in Cleveland en route to Broadway.

As Ms. Arthur chatted and laughed, the evening brought back fond memories of many films, some of which are illustrated here.



Jean Arthur as she looked at Lawrence and Lee's party for her.



She's playing the first woman justice in the Supreme Court in "First Monday In October."



"A Foreign Affair" (1948) with Marlene Dietrich brought added laurels to both of them.



Full stardom came with Capra hits like "Mr. Smith Goes To Washington" (1938) with James Stewart.



Jean's last film was "Shane" (1953) with Alan Ladd, Van Heflin and Brandon de Wilde.



Jean's co-star in "October," Melvyn Douglas with whom she made "Too Many Husbands" thirty-five years ago.



"The More The Merrier" (1943) with Joel McCrea won her an Oscar nomination.



Jean and Chester Morris were a romantic duo in "Public Hero Number One" (1935)



Her star was on the rise in "The Ex Mrs. Bradford" (1936) with William Powell.

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LETTERS

Hollywood Studio Magazine

Received the latest issue of Hollywood Studio Magazine and was pleased to see the article on Eleanor Powell, my very dear friend for many years. She deserves the best and I'm glad that she hasn't been forgotten since she retired from the screen.

I did notice that some one "goofed" on the caption of one of the photos. It says quote, "Close family friend Elie Debus, son of actor Peter Ford and wife Lynda with Eleanor at the Music Center to view WONDERFUL TOWN." The mistake is that Peter Ford has no son but he is the son of Glenn Ford and Eleanor is his mother. Thought you would like to know about this mistake.

I received a letter from Eleanor a few days ago telling me about her tribute from CINECON '75 but didn't expect to see an article about her in H.S. Magazine. She is one in a million.

I also liked the snapshots of the many stars which Lee Graham has in his scrapbook. I also have many autographed photos of these stars of the 30's and 40's which I treasure very much. Also have many letters from them when we used to correspond.

Keep up the good work on H.S. Mag. as it's one of the greatest ... in fact the greatest.

Yours very truly,
Ernest L.E. Hack

STATEMENT OF OWNERSHIP MANAGEMENT AND CIRCULATION

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(Signed) DOROTHY H. DENNY
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Cinecon 11

by Randy Neil



It was like boarding a time machine for a journey back over the years—all the ingredients were there. A setting in the Hollywood Roosevelt Hotel (home of the first Academy Awards ceremonies). Dozens of classic silent and early sound films constantly projected in two separate theater areas. Visits by important stars from Hollywood's golden history and an awards banquet in the same room where it all began in 1929!

This was CINECON 11, the eleventh annual convention of The Society for Cinephiles. Chairman Martin Kearns and his outstanding fellow workers (all of whom saw their many long nights of sweat and prep work turn into memorable results) made it a Labor Day weekend worthy of some choice spots in the ol' photo album.

More than 500 film buffs, movie scholars and industry personalities supported the 4-day program. (Included were such Bijou Society members as Neil Searles, Malvern Jacobs, Bob Stepleton, Glenn Shipley, Frank Hoff-

mann, Sam and Jay Rubin, Bob Kendall, Lee Graham, Gary and Ginny Crawford, Hank Lojda, John Cawley, Jr., Steve Handzo—plus HSM Editor Dorothy Denny and your Society Executive Secretary and his wife).

We don't really relish bringing a bit of water to your eyes . . . but here is a sampling of the movies shown during CINECON 11: Gloria Swanson in *MANHANDLED* (1924); Jessie Matthews in *EVERGREEN* (1934); Von Stroheim's *FOOLISH WIVES* (1922); Frank Borzage's *A FAREWELL TO ARMS* (1932); Harold Lloyd in *HOT WATER* (1924) and *HOT AND DIZZY* (1920); and William S. Hart in *THE BARGAIN* (1915).

The movie highlight of the convention was definitely the screening of *BROADWAY MELODY OF 1936* . . . starring Miss Eleanor Powell, who was there in person to receive the 1975 "Sissy Rubin Award" for her wonderful contributions to motion picture history. The presentation took place during the annual Cinephiles's awards

banquet on Labor Day eve.

Included in the honors evening (which was sold out practically from the moment the convention opened) were special recognition awards to many contributors to Hollywood greatness. Celebrities like Jack Oakie, Fifi D'Orsay, Jackie Coogan, David Butler, Allan Dwan, Richard Arlen, Jim Danforth and the always warm, always thoughtful Jane Withers. Cinephiles president Howard Kolodny presided.

The Bijou Society was there with a display table where more than 25 new members were enrolled . . . and back issues of HSM sold at "land office" quickness.

Without a doubt one of the main drawing cards for CINECON 11 was the dealers' room where everything from feature-length movies to projection equipment and nostalgic souvenirs were on sale.

The 1976 CINECON 11 is scheduled for New York City . . . again over the Labor Day weekend. Put it on your calendar now! Δ

IMPORTANT NEWS FOR OUR REGULAR SUBSCRIBERS

If you are a regular subscriber to Hollywood Studio Magazine and (as example) your subscription has 2 months, 4 months, 6 months, etc., to run YOU may still become a member of the international Bijou Society.

Send your check for \$1.00 today and get your membership to the Bijou Society. This is effective until *DECEMBER 1, 1975* Upon receipt of the dollar you will receive your membership card within 15 days.

The Passing Parade...

by Kirk Crivello



MYRNA FAHEY

An Irish burnette has a very special kind of beauty—fresh skinned, dark haired, with the greenest eyes behind long lashes. But Myrna Fahey must certainly have been the most beautiful of all colleens. Although Myrna's bright future dimmed by illness, she bravely determined to go it alone, keeping her troubles so concealed that most of Hollywood didn't know they existed—until she was gone. The lovely actress succumbed to cancer in St. Johns Hospital in Santa Monica on May 6, 1973. In a town which is not known especially for its long-time devotion to those who are not superstars, people who knew Myrna said over and over, "She was something extra-special."

Myrna was born in Carmel, Maine on March 12, 1938, the only daughter

of Francis and Olivis Fahey. Her father was a boat builder, they moved to Southwest Harbor and Myrna graduated from Pemetic High School. She arrived in California to study at the famed Pasadena Playhouse. Her beauty caught the eye of noted photographer Paul Hesse and his pictures got her into the finals for Miss Rheingold of 1956. She worked hard at her craft, including two summers' study with drama coach Sanford Meisner at 20th, he thought she had enormous potentialities as a serious performer.

Later, in 1959, Meisner introduced her to playwright Clifford Odets, who was looking for an unknown to play opposite Anthony Franciosa in *THE STORY ON PAGE ONE*—she gave a taut performance, but the film was neither a critical nor box-office blockbuster everyone had hoped for and 20th didn't exercise her option.

Numerous TV roles followed and in '61, Myrna signed with MGM and handed the femme lead in the studio's *FATHER OF THE BRIDE* TV show. But by the end of its first season, *BRIDE* clearly was not going to set any records in ratings. It took so much time, moreover that it kept Myrna from doing anything else. She was unhappy, and requested her release.

In 1964, she was touted as being top choice for a *HARLOW* biographical picture planned by 20th. It was never done, perhaps because of the Carroll Baker and Carol Lynley versions.

An unforgettable *MARCUS WELBY, M.D.* and her final role was in the ABC-TV special, *THE GREAT AMERICAN BEAUTY CONTEST*.

But it was a gradually losing fight, she first developed cancer in 1965, financially and every other way. She almost made it though to the end with everything she fought for intact—and, so it appears, anyone who ever really knew her, loved her. We miss you Myrna. △

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A beautiful color film on scenic Busch Gardens, narrated in Spanish, is now being made available to business, social, civic and community organizations in the San Fernando Valley by Anheuser-Busch, Inc.'s San Fernando branch, local distributors of Anheuser-Busch, Inc., products.

According to Dominic F. Vento, manager of the branch, headquartered at 15420 Cobalt Street, Sylmar, the 15-minute film is available at no charge to groups in the area for use at meetings, conventions and social gatherings.

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STAR-TELLING *Continued*

statistic, like Albert Einstein, who was born under this sign, or Adolph Menjou, Veree Teasdale, Jennifer Jones, Betty Hutton, Anne Sheridan, Zachary Scott. And, as a sidelight on international affairs, Molotov, Bevan and John Foster Dulles are also Pisceans.

Carol himself is an Aquarian, and he went on to say that these people are happiest when they're involved in settling other people's problems. He added that he, himself, is a very happy man.

He also admits that he loves his work and that he's at it every day from 6:30 in the morning until midnight, keeping four secretaries and a mathematician busy.

In addition to his columns and his books, Carol Righter gives lectures and teaches, sifts through almost a bushel of mail daily from all over the world, and admits to seven types of work: radio, TV, columns, lectures, personal charts, forecasts and writing books.

For sheer recreation, he enjoys good food, good music and dancing, especially since, when he obeyed the stars and went west, his crippling ailment left him and he's double proud of being able to dance well.

A quiet man living in a spacious turn-of-the-century house on a hill in Hollywood, Carol Righter is an extraordinary star-teller of stars and startlingly accurate. Δ

Raggedy Ann To Become A Film Star

Raggedy Ann, the floppy-armed, button-eyed rag doll companion of generations of children, is going to star in her first movie.

She will be joined in the animated, feature-length film by such pals as Andy, the Camel with Wrinkled Knees, and other characters immortalized in the "Raggedy Ann and Andy" series of children's books.

The plot will revolve around a new doll received by Raggedy Ann's owner, Marcella. The new doll is abducted by a pirate and Raggedy Ann and Andy go to the rescue. The adventure takes off from there.

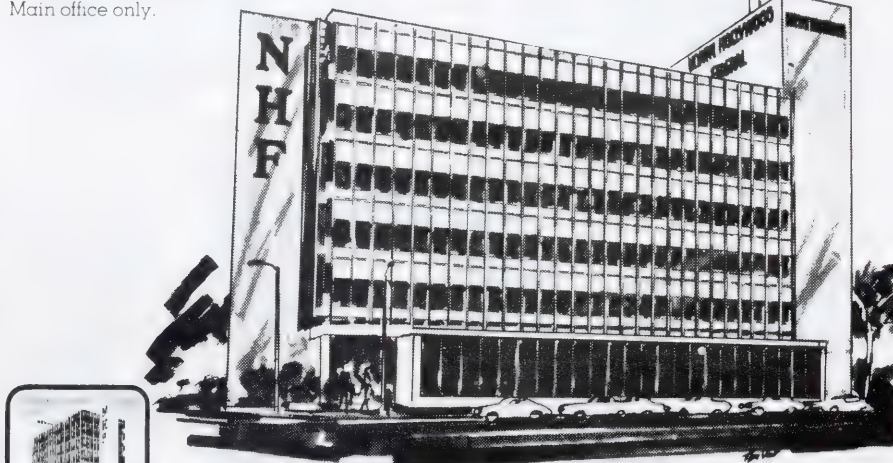
What is remarkable about the new film, scheduled for release in late 1976, is that it has not been made before. Raggedy Ann's simplicity and sheer durability have made her a favorite toy for decades, and her books have been top sellers for almost as long.

The film is being underwritten by The Bobbs-Merrill Company, Inc., publisher of the Raggedy Ann books and a subsidiary of International Telephone and Telegraph Corporation. It plans to invest \$1.7 million in the production. Δ

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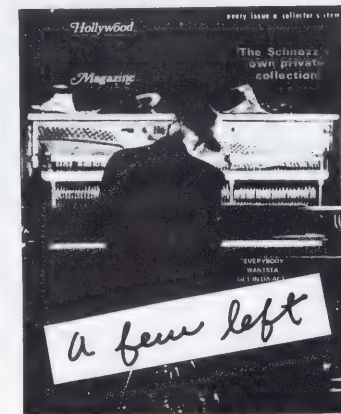
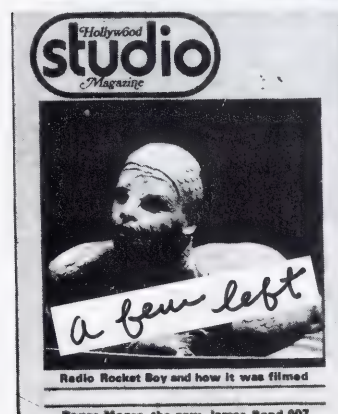
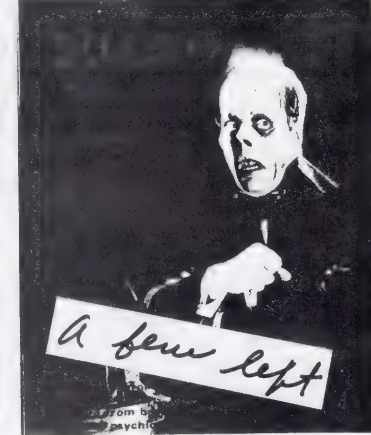
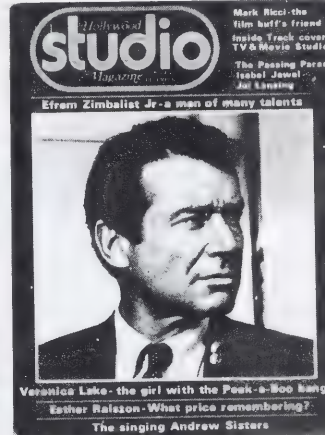
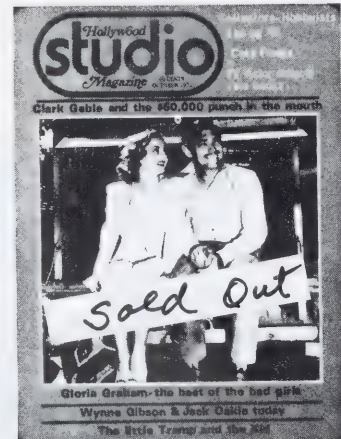
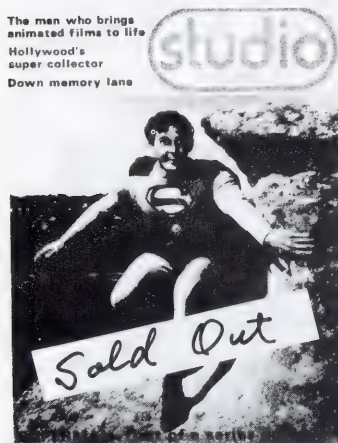
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The secret frustration of actress Constance Moore

by Zelda Cini

Way back when, beautiful, blonde, successful Constance Moore always nursed a secret frustration: she wanted to live an ordered existence. This doesn't seem unreasonable since, with astonishing regularity and ever since she could remember, the unexpected happened. Only the people who knew her very well found Connie's wide-eyed surprise oddly out of keeping with her impish delight in doing things on impulse.

She started out in Dallas, Texas, with an existence orderly enough and with a comfortable belief in "early to bed and early to rise." Maybe this premise was responsible for the fact

that she had time to stop at a radio station on the way to school and, aged 14, talked herself into an "early bird" singing job. She didn't really plan it, nor did she plan to be a contract player at Universal Studios in Hollywood a scant two years later.

Once she did start to plan on being a movie star, however, she met a handsome young talent agent named Johnny Maschio, married him and promptly retired to raise a family. At last, at 17, Connie Moore Maschio was going to have an ordered existence.

She did have a daughter, and she went on to have a career too, but far be it from Connie to limit even her career to a nice orderly development of a single talent. Or, for that matter,

to a single child. She took time off along the line to produce a son, Michael, aspiring at an early age to be a "bring 'em back alive" animal trapper because he loved animals and didn't want any of them killed.

It wasn't that Connie's plans go awry, exactly. It was just that people who knew her learned to expect the unexpected of her, even with such simple things as a wedding anniversary celebration in Palm Springs.

The Maschios made reservations, packed resort clothes enough for two weeks of desert sun, and detoured on the way to bid *bon voyage* to their friend Raymond Lowey, who was sailing for Honolulu on the Lurline. Kismet! It was a lovely day and a lovely ship, so they sailed with it. That's how they happened to spend their 10th wedding anniversary some 3,000 miles from the place in which they'd planned to spend it.

Connie Moore was one of those rare persons whose capacities and talents seemed almost endless. Blessed with boundless energy, a lively sense of humor and a piquant beauty, willy-nilly (and with real hard work) she rose to stardom in nearly every entertainment medium—radio, TV, stage, screen and nightclubs—while enacting the most absorbing dual role any girl could ask for, that of a devoted wife and mother.

She seemed to have time for everything, whether standing still for designer Mitch Leisen to create eighteen gowns for her four-week engagement at the famous Cocoanut Grove in the Ambassador Hotel at Los Angeles, or assisting her daughter Gina practice scales on the piano. Between these two important activities, Connie also learned all the routines Billy Daniels contrived for her and taking voice coaching from the famous Madame Yateman Griffith.

In like manner, a record of her professional achievements was nearly overwhelming. She played leading roles in more than thirty pictures for major motion picture studios, co-starred with Ray Bolger in the New York stage-hit "By Jupiter," and appeared in almost every important nightclub in New York, Hollywood and Nevada, along with guest-starring with practically every top comedian on radio and television networks in New York and Hollywood.

To the casual observer, Connie Moore's life seemed a charmed one, and to Connie each new experience an exciting adventure. Here was a girl to whom setbacks were just surprises, and plans were healthy and sensible and subject to change. Connie loved people and people loved her, for she was one of the most considerate and thoughtful girls I ever knew. △

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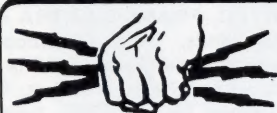
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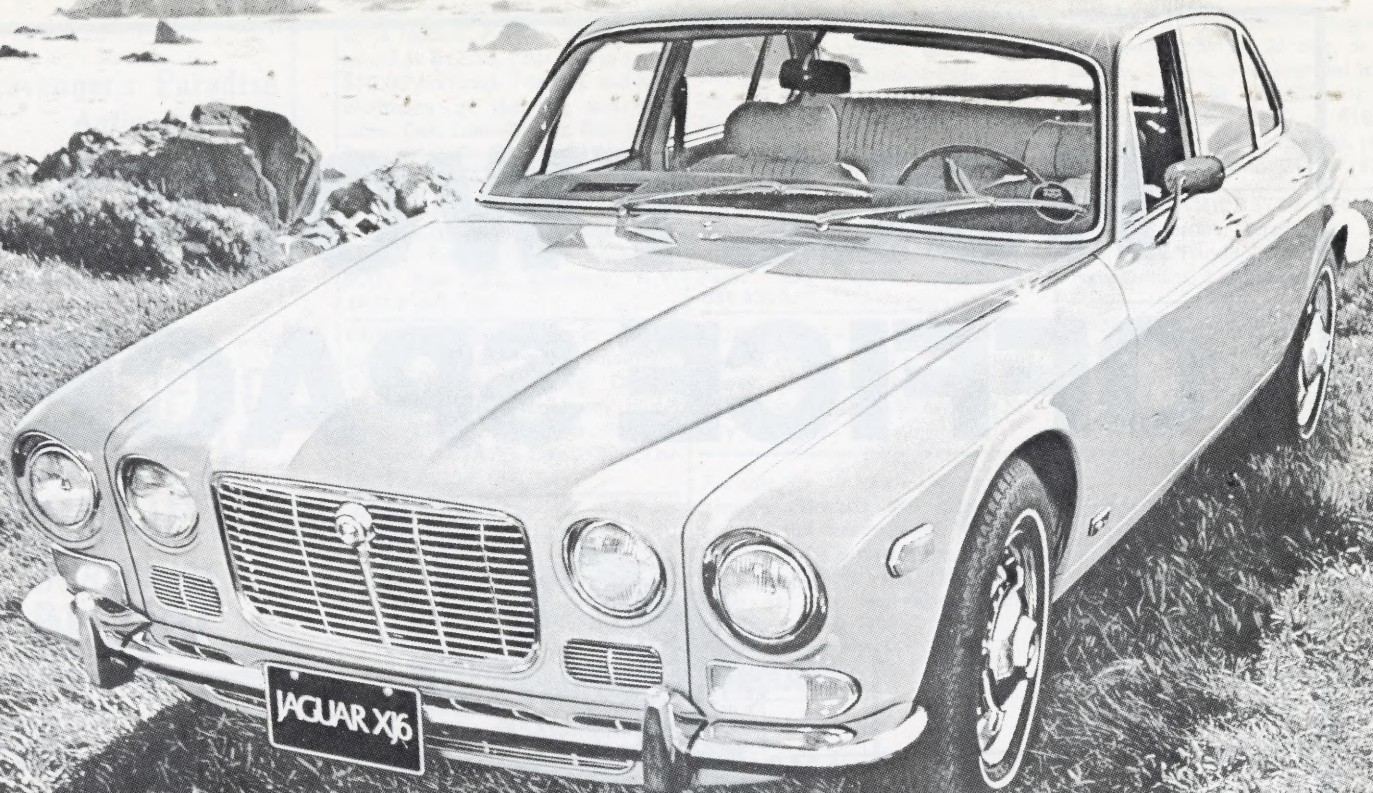
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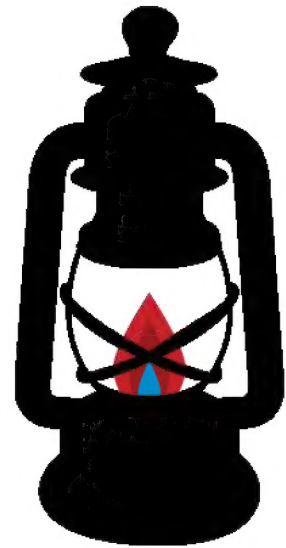
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